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MAY 19 1925 ✓

HOW BAXTER BUTTED IN

Photoplay in 7 reels

~~Story~~ By Owen Davis ✓

Directed by Wm. Beaudine

Author of the photoplay (under section 62)
Warner Bros. Pictures, Inc. ✓ of U.S.

MAY 19 1925

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How Baxter Butted In

~~LEAD-THREE~~

BY

Harold Titus

~~HAROLD TITUS~~

ADAPTED FOR
THE SCREEN

BY

JULIEN JOSEPHSON

1

FADE IN -
LONG SHOT -

Indians, led by chief, are attacking hillside cabin,
and firing on it.

2

CLOSER SHOT -

Indians attacking the cabin.

3

CABIN -

Henry and Mary in frontier garb of Daniel Boone's
time. Henry firing one repeater - Mary loading
another rifle of equally modern design.

4

CLOSE UP -

Henry firing gun rapidly.

5

CLOSE UP -

Mary loading gun.

6

NEXT. CABIN - CLOSEUP OF CHIEF -

Chief (Higgins) urging Indians to the attack.

7

LONGER SHOT -

Indians, led by the chief, rush toward the cabin to set fire to it.

8

INT. CABIN -

Henry and Mary see the attack outside - Henry starts to shoot -

9

EXT. CABIN -

Two of the Indians with fire brands are shot down by Henry, and make funny falls. The attack is checked temporarily.

10

INT. CABIN -

Henry takes fresh rifle from Mary's hand and says:

TITLE 1

"THERE'S TWO LESS OF THE RED
DEVILS TO DEAL WITH!"

11

EXT. CABIN -

Chief Higgins in a rage aims a very heavy, large muzzle gun and fires -

12

INT. CABIN -

Henry staggers - Mary supports him. Henry is badly wounded and Mary is frantic with alarm. Henry says:

(continued)

12 cont'd

TITLE 2

"DON'T BE AFRAID, LITTLE GAL. I'VE GOT
YOU OUT OF TIGHTER PLACES THAN THIS."

He picks up the gun to fight to the last. It proves to
be empty. He looks at Mary. She gasps:

TITLE 3

"OUR LAST CARTRIDGE IS GONE!"

Henry tries to comfort her, saying, "We'll die together."

13

EXT. CABIN-

The Indians are closing in on the cabin.

14

EXT. ROAD- FLASH-

U.S. Cavalry bugler - sounding the bugle.

15

INT. CABIN -

Henry and Mary hear the sound of the bugle - their faces
light up with hope.

16

EXT. ROAD - FLASH -

Of U.S. Cavalry galloping to the rescue -

17

INT. CABIN -

Henry and Mary are hopeful of rescue now.

18

EXT. CABIN -

The Indians and their leader hear the approach of the
U.S. Cavalry - stop their attack as they see -

19

EXT. ROAD - FLASH

Of the Cavalry galloping.

20

EXT. CABIN
The Indians take to flight.

21

INT. CABIN -
Henry exclaims to Mary, "Thank God - we're saved!"
and sinks into a chair. Mary starts to bandage his
wounded shoulder. Henry's hand reaches up and strokes
Mary's hand tenderly.

DISSOLVE TO

22

INT. MAIN OFFICE - SEMI CLOSE UP HENRY AND MARY -
Mary with paper in her hand, is standing behind Henry.
She touches him on the shoulder to attract his attention.
Henry, still in a trance, reaches up and strokes her
hand. Mary amused withdraws her hand. This snaps Henry
out of his trance.

TITLE 4

INTRODUCING HENRY BOGGS -

23

CLOSEUP OF HENRY.
He looks at Mary in a panic of embarrassment.

24

CLOSEUP MARY -
She smiles - amused, but not unfriendly.

25

SEMI CLOSEUP OF HENRY AND MARY -
Henry takes courage from her smile; smiles back sheepishly
and apologetically. She hands him the paper. They
start to talk. Henry looks at his watch - nearly noon.
He asks, rather timidly:

TITLE 5

"MISS HILTON, WILL YOU GO TO LUNCHEON
WITH ME?"

Mary accepts the invitation. Henry is pleased - they chat.

26

INT. HIGGINS OFFICE - DOOR TO OFFICE -
It reads, WALTER HIGGINS, MANAGER - CLASSIFIED AD DEPT.
The door opens and Higgins appears. He looks off a
little displeased as he sees.

27

CLOSEUP OF HIGGINS -
He is displeased at Mary's friendliness for Henry.

28

MED. SHOT -
Mary sees Higgins in b.g. and exits into Higgins'
office. Higgins follows her into the office and closes
the door. Mary starts to get her hat. Higgins steps up
to her.

29

INT. HIGGINS' OFFICE - CLOSEUP -
Higgins and Mary. Higgins asks Mary:

TITLE 6

"WOUL'D YOU HAVE LUNCH WITH ME TODAY?"

Mary replies:

TITLE 7

"SORRY. I HAVE A PREVIOUS ENGAGEMENT."

Higgins senses that the engagement is with Henry. He
is sore but does not show it.

30

CLOSEUP HIGGINS -
He gets an idea to spoil Henry's luncheon date, and
starts to exit.

31

LONGER SHOT -
Higgins exits into outer office.

32

INT. MAIN OFFICE. MED. SHOT -
Higgins comes up to Henry and tells him:

TITLE 8

"BOGGS, I WANT YOU TO RELIEVE ANDERSON
AT THE COUNTER UNTIL ONE O'CLOCK."

33

INT. MAIN OFFICE.
Henry is just picking up his hat. He is disappointed at Higgins' order.

34

INT. HIGGINS' OFFICE -
Mary has heard what Higgins said, and looks off and sees -

35

INT. MAIN OFFICE - HENRY AND HIGGINS -
Higgins says a final word or two and exits. Henry puts down his hat somewhat glumly and looks off at Mary.

36

INT. HIGGINS' OFFICE.
Mary understands - signals Henry that it is all right. That she will wait - takes off her hat and settles down to work.

37

INT. MAIN OFFICE - SEMI CLOSEUP HENRY -
He brightens greatly as he smiles back boyishly at Mary-

FADE OUT -

38

FADE IN -
LUNCH COUNTER - LONG SHOT -
Henry and Mary are at the counter with the other customers selecting their lunch.

39

LUNCH COUNTER - CLOSER SHOT - HENRY AND MARY.
Mary is putting some food on her tray. He is urging her to make a lot of selections, and when she makes a choice he puts the food on her tray, himself. In the meanwhile somebody pushes ahead of Mary, and Henry, not noticing this, puts a dish down on this party's tray. (perhaps putting it on top of a piece of lemon pie, with deep frosting on top of it) party is greatly peeved, and bawls Henry out. Henry is greatly embarrassed. Then Henry and Mary exit toward chairs. (On Henry's tray, among other things, are a bowl of soup and some crackers.)

40

LUNCH COUNTER - MED. SHOT -
Henry and Mary enter to their chairs and sit down
with their food.

41

CLOSE SHOT HENRY AND MARY -
Henry is a little nervous and self conscious at being
so intimately near the girl he loves. He picks up
the rolled napkin containing the knife, fork and spoon.

42

CLOSEUP OF HENRY -
He opens the napkin awkwardly, and knife, fork and
spoon fall to his tray with a clatter. The knife falls into
his bowl of soup which is on the side of the tray
nearest Mary -

43

CLOSEUP - TRAY ON CHAIR ARM -
(Mary's sleeve shows in this scene.)
The knife falls into the bowl of soup splashing it on
Mary's sleeve.

44

CLOSEUP HENRY AND MARY -
Henry sees what he has done and is greatly upset. He
picks up his napkin and with stammered apologies starts
to wipe the spots from Mary's sleeve, rubbing vigorously.
Mary makes light of the matter, and tries to put him at
ease, but Henry feels that it is his clear duty to
remove those soup stains.

45

CLOSEUP OF HENRY -
He finds it hard to rub the sleeve effectively. After
a moment's hesitation, he keeps the sleeve steady by
holding Mary's hand with one of his own, while he rubs
vigorously with the other.

46

CLOSEUP MARY -

She is not at all displeased to have Henry hold her hand. She hopes there is something sentimental in Henry's mind concerning the contact of their hands.

47

CLOSE SHOT OF HENRY AND MARY -

Henry, still holding Mary's hand, finishes the job, and inspects his work critically. Then, realizing he is holding Mary's hand, he drops it in panicky haste. To cover his embarrassment he devotes his attention to his bowl of soup and puts a couple of crackers in it.

48

CLOSEUP HENRY -

He takes a mouthful of soup and one of the crackers with it, still keeping his eyes on the soup to hide his confusion. Something in the soup bowl evidently sends his imagination soaring, for he suddenly stares at it fixedly.

49

CLOSEUP OF SOUP BOWL -

Rim of bowl forms edge of picture. A lone cracker afloat in the soup.

DISSOLVE TO -

50

EXT. OCEAN - IN CIRCULAR IRIS - LONG SHOT -

Raft with three people on it. Improvised flag of distress flying.

51

CLOSE SHOT OF RAFT -

Henry, Mary and Higgins, apparently survivors of a ship-wreck, almost famished. Henry supporting himself weakly, is standing looking off hoping to catch sight of a sail.

52

52

CLOSEUP HENRY -
He turns to the others and exclaims -

TITLE 9

"THERE'S JUST ENOUGH WATER LEFT TO KEEP MARY
ALIVE UNTIL SOME PASSING SHIP PICKS HER UP.
AS FOR YOU AND ME, HIGGINS, WE'LL DIE LIKE MEN!!

53

CLOSEUP MARY -
She smiles bravely -

54

CLOSEUP HIGGINS -
A crafty look comes into his face. He reaches out -

55

CLOSEUP OF HAND -
Reaching for the bottle of water, and grasping it.

56

CLOSEUP HENRY -
He sees Higgins stealing the last bit of water.

57

CLOSEUP OF HIGGINS -
Starting to open the bottle of water.

58

SEMI CLOSEUP HENRY -
He leaps forward to prevent Higgins from stealing the
water.

59

MED. SHOT -
Henry and Higgins grapple and fight fiercely. Henry
finally throws Higgins off the raft into the water. Then
he puts a supporting arm about Mary, who has almost
fainted.

60

CLOSE SHOT - HENRY AND MARY -
His arm is about her, he looks off and sees -

61

LONG SHOT - AT SEA -
A steamer in the distance -

62

CLOSE SHOT HENRY AND MARY -
Both joyfully excited. With one arm still about Mary
Henry tears the improvised flag from the raft and
waves it vigorously -

TITLE 10

"YOUR SOUP'S GETTING COLD."

DISSOLVE TO

DISSOLVE FROM TITLE TO-

63

INT. LUNCH COUNTER - CLOSE SHOT HENRY AND MARY -
Mary finishes speaking. Henry, his mind on his imaginary
adventure, is staring into space and unconsciously
moving his napkin in a waving motion to correspond with
his action on the raft. Mary regards him with friendly
amusement.

64

CLOSEUP HENRY -
Waving napkin - still in a trance.

65

INT. LUNCH COUNTER - SEMI CLOSEUP -
A homely girl. She sees Henry waving, thinks he is
trying to flirt with her, and is delighted. She waves
her napkin back at Henry coquettishly.

66

CLOSE SHOT OF HENRY AND MARY -
Mary notices the homely girl, understands the comedy and
is amused. Now Henry catches sight of the homely girl.

67

SEMI CLOSEUP HOMELY GIRL -
She is waving napkin at Henry coquettishly.

68

CLOSEUP OF HENRY -
Greatly embarrassed, he looks off at the girl, puts
down his napkin and shakes his head to indicate to her
that he had no flirtatious intentions whatever.

69

CLOSEUP HOMELY GIRL.
Greatly peeved now she glares at Henry and slams her
napkin down in her lap.

70

CLOSE SHOT HENRY AND MARY -
Mary laughs at the little comedy, but Henry is greatly
embarrassed that he has made such a boob of himself before
Mary. He looks at the cracker in his soup angrily as
being the cause of his making himself ridiculous.
Almost savagely he scoops it out of the soup and swallows
it.

FADE OUT -

FADE IN

71

EXT. STREET -
Henry and Mary are at the curb, starting to cross the
street. Traffic Cop in scene.

72

CLOSER SHOT - HENRY AND MARY -
They both gasp with horror as they see -

73

SEMI CLOSE UP TRAFFIC COP.
Sees child in danger (off scene) rushes off -

74

SEMI CLOSEUP - HENRY AND MARY -

She hides her face on his shoulder to shut out the sight of the threatened tragedy. Henry unconsciously puts an arm about her, and gazes off - sees -

75

EXT. CORNER - NEAR CURB -

Child is in path of skidding automobile unseen from child's angle. The traffic cop, at risk of life, dashes in front of auto, rescuing child by hair's breadth.

76

EXT. STREET - CLOSE SHOT HENRY AND MARY - AT CURB-

Henry is so thrilled at the policeman's bravery that he doesn't yet realize that he has his arm about Mary. He exclaims:

TITLE 11

"WASN'T THAT MAGNIFICENT!"

Mary agrees that it was, and looks at Henry a little embarrassed but secretly thrilled at Henry's arm about her. Henry realizes that his arm is about Mary; he removes his arm with a confused, apologetic smile and a stammered apology, then he becomes thoughtful, as he remarks:

TITLE 12

"HEROES ~~KNEW~~ AREN'T APPRECIATED
NOW A DAYS - IT'S A DARNED SHAME!"

Henry says this with feeling. Mary is a little amused but on the whole approves Henry's hero-worship.

FADE OUT -

FADE IN -

77

FALK'S OFFICE - FULL VIEW -

Falk is talking emphatically to Higgins.

78

CLOSE SHOT - FALK AND HIGGINS -

Falk tells Higgins,

TITLE 13

"WHAT THE EXPRESS NEEDS IS SOME BIG,
ORIGINAL IDEA TO BRING IT BEFORE THE PUBLIC."

Falk pauses a moment, then continues -

TITLE 14

"I WANT EVERYBODY TO START THINKING -
PASS THE WORD ALONG TO YOUR DEPARTMENT."

Higgins says that he will see that this is done. Falk says "all right - that's all", and Higgins exits -
DISSOLVE TO-

79

CLOSEUP OF BULLETIN BOARD ON WALL -
Typewritten notice asking for ideas from members of the
department for the good of the paper and signed by
Higgins, as manager of the department.

80

INT. LOBBY - CLASSIFIED AD DEPARTMENT.
MED. SHOT
Several employees pass in and out, one or two stop and
read the bulletin. Henry enters to bulletin board -
starts to read -

INSERT -

BULLETIN BOARD -

81

SEMI CLOSEUP OF HENRY -
He takes the bulletin board very seriously, and evidently
starts thinking without getting any idea.

FADE OUT -

82

FADE IN-
INT. HIGGINS' OFFICE - MED. SHOT -
Higgins is dictating to Mary and interspersing his
dictation with attempts at pleasantries. Mary is
polite but not very responsive.

83

CLOSER SHOT -
They both look up suddenly, with a start, toward doorway.

84

DOOR OF HIGGINS OFFICE -
Henry plunges into the office, evidently much excited
about something.

85

HIGGINS' OFFICE -
MED. SHOT - Henry rushes excitedly up to Higgins, and
exclaims:

TITLE 15

"I'VE GOT AN IDEA!"

86

CLOSEUP HENRY -
He speaks the title excitedly.

87

CLOSEUP HIGGINS -
Peeved at Henry's invasion of his privacy. He regards Henry rather sarcastically as if an idea from Henry would be unusual.

88

CLOSEUP OF MARY -
She listens with eager interest for Henry's idea.

89

CLOSE SHOT OF HENRY AND HIGGINS -
Henry starts to talk enthusiastically :

TITLE 16

"MY IDEA IS FOR THE EXPRESS TO AWARD A
MONTHLY MEDAL FOR THE MOST HEROIC DEED
OF THE MONTH -"

Henry pauses for the effect on Higgins, who pretends that the idea does not impress him. Henry adds-

TITLE 17

"IN OTHER WORDS, A PUBLIC AWARD FOR VALOR,
WHICH IS ALL TOO LITTLE APPRECIATED NOW A DAYS."

90

CLOSE UP HIGGINS -
He recognizes the idea as a striking one, and immediately plans to steal the credit from Henry.

91

CLOSEUP OF MARY -
Enthusiastic over Henry's suggestion.

92

CLOSE SHOT OF HENRY AND HIGGINS -
Higgins says to Henry:

TITLE 18

"THAT'S A GOOD IDEA, ALL RIGHT - - -"

93

CLOSEUP OF HENRY -
Pleased that his idea has evidently found favor.

94

CLOSE SHOT OF HENRY AND HIGGINS -
Henry awaits Higgins's further approval, but Higgins with a slight sneer as if questioning Henry's right to the idea, finishes,

TITLE 19

" - - - BUT THE SAME THING HAS ALREADY
BEEN SUGGESTED."

95

CLOSEUP OF HENRY -
Naturally he is disappointed at not being the first with the idea.

96

CLOSEUP MARY -
She looks up, surprised at Higgins' remark, getting over that she knows Higgins is not telling the truth.

97

CLOSE SHOT OF HENRY AND HIGGINS -
Higgins is casually looking at Henry with polite boredom as though wishing he would leave.

98

CLOSEUP OF MARY -
She feels dislike and contempt for Higgins.

99

INT. HIGGINS' OFFICE -
MED. SHOT -
Henry is pleased that heroism is going to be recognized even though he was not the first with the idea. He tells Higgins -

TITLE 20

"WELL, I'M MIGHTY GLAD, ANYWAY, THAT THE
EXPRESS IS GOING TO DO THIS."

Henry is absolutely sincere. Higgins looks at him with veiled contempt that Henry should be such a simple.

100

INT. HIGGINS' OFFICE -

FULLER SHOT -

Henry starts to go - exchanges a friendly little smile with Mary (which Higgins notices and resents) then exits.

101

INT. HIGGINS' OFFICE -

MED. SHOT -

Higgins thinks craftily for a moment, tells Mary that that will be all the dictation at present, and exits. Mary looks after him suspiciously as she crosses to her own desk.

102

INT. LOBBY - MED. SHOT - AT DOOR TO FALK'S OFFICE.
Higgins enters and exits into Falk's office.

103

INT. FALK'S OFFICE - MED. SHOT -

Higgins enters to Falk's desk. Falk greets him shortly, evidently expecting him to state his business quickly.

104

CLOSE SHOT OF HIGGINS AND FALK -
Higgins says:

TITLE 21

"MR. FALK, I THINK I'VE HIT ON A
BIG IDEA - - -"

Falk looks up interestedly, and Higgins continues, repeating Henry's words, as he remembers them:

TITLE 22

"MY IDEA IS FOR THE EXPRESS TO AWARD A
MONTHLY MEDAL FOR THE MOST HEROIC DEED
OF THE MONTH."

105

CLOSUP OF FALK-
He is greatly interested.

106

CLOSE SHOT OF FALK AND HIGGINS -
Higgins sees that the boss is interested, and quickly continues: (practically repeating Henry's words)

TITLE 23

"IN OTHER WORDS, A PUBLIC AWARD FOR
VALOR, WHICH IS ALL TOO LITTLE APPRECIATED
NOW A DAYS."

(continued)

The idea makes a great hit with Falk. He tells Higgins

106 cont'd

to sit down; then says, "Congratulations! You've hit on a big thing." Higgins receives the boss's praise with pretended modesty, then replies:

TITLE 24

"I WOULD RATHER YOU DIDN'T MENTION MY NAME - JUST SAY THAT THE IDEA CAME FROM THE DEPARTMENT."

Falk is pleased at Higgins' seeming modesty, and says, "Just as you say, Higgins, but of course I know that it is your idea." Falk starts to discuss the idea further with Higgins.

107

INT. MAIN OFFICE - MED. SHOT -
Henry finishes the work before him, pauses to rest a moment & his glance wanders toward Higgins' office.

108

GLASS PARTITION TO HIGGINS' OFFICE.
Mary's face is visible through the glass from Henry's angle.

109

CLOSEUP OF HENRY -
The sight of Mary stirs him to sentimental musing - thoughtfully he takes out his savings bank book and looks at it -

INSERT -

Savings Bank Book, \$377.70

A wedding ring DISSOLVES through the book -

110

INT. MAIN OFFICE 2
MEDIUM SHOT -
Henry is still looking at his bank book dreamily wondering if \$377.70 is enough to marry on, and wondering what Mary would say if he asked her. A messenger boy enters and asks, "Are you Henry Boggs?"

111

CLOSER SHOT - AT HENRY'S DESK -
Henry is surprised and says "yes". The boy hands him the telegram, then as he hands him the book to sign, says-

TITLE 25

"THERE IS A DOLLAR AND THIRTY-FIVE CENTS CHARGES."

Henry wonders who the telegram is from, but pays the boy who exits. Then Henry wonderingly opens the telegram -

INSERT -

OF TELEGRAM -

"Your brother John killed in accident
We are penniless can you help us

Emmy Boggs"

112

CLOSEUP OF HENRY -

He looks at the telegram like a man in a daze - then at
the bank book still in his other hand -

Insert-

Of Bank Book - the wedding ring
Dissolves into the book - then out.

Henry looks off wistfully toward Mary.

113

GLASS PARTITION OF OFFICE - FLASH - (FROM HENRY'S ANGLE)
Of Mary working, and smiling at her work -

114

CLOSEUP OF HENRY -

He gives up the thought of Mary because he feels it
his duty to take care of his brother's wife and little
ones. He puts the bank book slowly into his pocket
and picks up his hat -

FADE OUT -

FADE IN

115

INSERT -

Henry's Bank Book, showing that the
balance is now only \$124.60

DISSOLVE TO -

116

EXT. HENRY'S COTTAGE - LONG SHOT - (THIS IS A HUMBLE COTTAGE)
Henry, Emmy and the two kiddies enter and walk up to the
cottage entrance door. Henry staggering under two
bulky telescope grips. An expressman, whose truck
stands at the curb, loads an old battered trunk on his
back and follows toward the cottage. Rags, the family
pet, follows. They enter the cottage. (A large clothes
basket still remains on the truck).

116

INT. LIVING ROOM - BOGGS' COTTAGE - L.S.
Henry, Emmy and the two children enter, followed by Rags.
The expressman enters with the trunk and puts it down
then exits. Henry puts down his load and turns to
Emmy (she is a frail woman whose grief has left her
weak and ill) - Henry helps her to a chair. The
children busy themselves jumping on the furniture, and
examining everything about the place.

117

CLOSE SHOT - HENRY AND EMMY -
She says to him gratefully:

TITLE 26

"YOU'VE BEEN SO KIND TO US & I'M
AFRAID I CAN NEVER REPAY YOU."

118

CLOSEUP OF EMMY -
She looks at Henry with pathetic gratitude.

119

CLOSE SHOT OF HENRY AND EMMY -
Henry assures Emmy that she is not under the slightest
obligation to him, and belittles what he has done. His
words comfort her. As if speaking her thoughts aloud
she says:

TITLE 27

"BUT IT ISN'T RIGHT THAT YOU SHOULD
HAVE TO CARRY THIS BURDEN - - -"

120

CLOSEUP OF EMMY -
She adds wistfully:

TITLE 28

"IF ONLY JOHN HAD BEEN ABLE TO
KEEP UP HIS LIFE INSURANCE!"

121

CLOSEUP OF HENRY -
He is greatly impressed by Emmy's words.

122

CLOSE SHOT OF HENRY AND EMMY -
Henry smiles to cheer Emmy, and tells her hopefully:

TITLE 29

"DON'T WORRY, EMMY - WE'LL PULL
THROUGH ALL RIGHT."

He speaks the title and pats her hand reassuringly.

123

INT. LIVING ROOM - FULLER SHOT -

The expressman enters with a large clothes basket which he puts down, and about which the kiddies and Rags gather interestedly. Henry gets up and crosses to the expressman, pays him and the latter exits -

124

CLOSE SHOT OF GROUP - AT BASKET -

The kiddies and Rags are greatly excited regarding the contents of the basket. The kiddies urge Henry to open it immediately. He quickly removes the ropes on it. They all look down into the basket.

125

CLOSEUP INT. BASKET -

Family of puppooes. Rags climbs into the basket and starts to lick her children affectionately -

FADE OUT -

126

FADE IN -

INT. BOGGS' LIVING ROOM - FULL VIEW - NIGHT.

Henry, laden with groceries, enters. The two kiddies who were playing with Rags, hear his step and dash to meet him even before he enters the room. They are delighted to see him and hang on his coat as he crosses to table and puts down his load of packages.

127

CLOSE SHOT - HENRY AND THE KIDDIES -

Henry regards the children affectionately - then indicates to each little one to reach into his coat pockets. Each Kiddie reaches into a pocket - brings out an all-day sucker, or other equally popular candy.

128

INT. LIVING ROOM - MED. SHOT -

Emmy, who is getting dinner, enters. Henry greets her cheerily. She starts to pick up the groceries to take them to the kitchen. Henry stops her and tells her with mingled satisfaction and excitement "Wait a minute, I've got something to show you."

129

CLOSER SHOT - HENRY AND EMMY -
Henry takes from his pocket a life insurance policy
and hands it to Emmy with great satisfaction. Emmy
looks at it for the moment not fully understanding.

INSERT -

Life Insurance Policy, for \$10,000.
In favor of Emmy Boggs.

130

CLOSEUP OF EMMY -
She is both touched, and also surprised. Her glance
falls on an item she did not notice before:

INSERT

Life Insurance Policy showing the
following: Quarterly Premium, \$66.70

Emmy realizes that this is a heavy additional burden
for Henry to carry. Her glance strays to the groceries
on the table.

INSERT:

Grocery Package with charge slip reading
as follows: Balance forward \$28.40
Then a list of the items just purchased
and a total amount of \$28.65.

Emmy, with a worried look turns to Henry and says:

TITLE 30

"YOU SHOULDN'T HAVE DONE IT, HENRY -
YOUR BURDEN IS ALREADY TOO HEAVY."

131

CLOSE SHOT - OF HENRY AND EMMY -
Emmy finishes the title worriedly. Henry assures
her there is absolutely no cause for anxiety - then
with sudden satisfaction he shows her a clause in the
policy and exclaims:

TITLE 31

"IF I GET KILLED BY ACCIDENT IT
PAYS YOU TWICE THAT MUCH!"

Henry says this with the utmost cheerfulness, but
Emmy is shocked, and tells him he must not talk that
way. Henry says, "It's a mighty good thing, just
the same, to have this double indemnity". Emmy says
something further about her and the children being a
sorry burden to Henry, but he cheers her as he says
reassuringly:

TITLE 32

"DON'T WORRY, EMMY - WE'LL PULL THRU ALL RIGHT."

Emmy seems reassured at this, then suddenly both she
and Henry look off as they hear one of the kiddies crying.

132

SEMI CLOSEUP OF KIDDIE -

He has run a tack in his foot and is crying - he is holding one foot up off the floor.

133

MED. SHOT -

Henry and Emy rush over to the weeping youngster.

134

CLOSE SHOT OF THE GROUP - HENRY, EMMY AND KIDDIE - The kiddie says that his foot hurts (holding it off the floor). Henry quickly examines it.

INSERT:

SOLE OF SHOE - THERE IS A HOLE IN IT AND THROUGH THE EDGE OF THE THIN LEATHER A TACK IS STICKING. HENRY'S HAND REMOVES THE TACK - (THE SHOE IS ALMOST WORN OUT ALL OVER)

Henry comforts the kiddie, who manfully dries his tears and runs out.

135

CLOSE SHOT HENRY AND EMMY -

Henry turns to Emy and says:

TITLE 33

"YOU'D BETTER GET JOHNNIE SOME SHOES."

Henry says this and Emy looks deeply worried at the realization that Henry cannot afford to spend this money. Henry pretends that he can easily afford the purchase and by digging through his pockets he manages to produce several dollars, quite a bit of it in rather small change. Emy watches him, touched by his generosity and patient sacrifice. Henry hands over practically his last dollar with the air of a man who has plenty of money left - this of course to reassure and deceive Emy.

SAFETY FADE OUT -

136

CLOSE SHOT HENRY AND EMMY -

Henry suddenly thinks of something and says to Emy:

(continued)

136 cont'd

TITLE 34

"I WON'T BE HOME TO DINNER TOMORROW
NIGHT - I'M GOING TO THE VALOR
AWARD BANQUET."

Henry says this with a flash of real interest. Emily
asks him about it, and he starts to explain animatedly.

FADE OUT .

TITLE 35

THE FIRST "VALOR AWARD" BANQUET.

137

FADE IN - INT. CAFE - LONG SHOT - (Night)
At a long table, Falk, the Department Heads of the
Express, the mayor, chief of police, fire chief are
seated. Also at Falk's right hand the blushing husky
young fireman, who is to be awarded the medal. The rest
of the Express force and general public are seated at
small tables through out the cafe.

138

CLOSER SHOT OF FALK and GROUP AT TABLE -
This shot shows Falk and Higgins, a couple of department
heads, the Chief of Police - the Fire Chief and the
uncomfortable young fireman who is to receive the medal
of honor. Falk rises, puts his hand up for silence.

139

CLOSEUP OF FALK -
He starts to speak:

TITLE 36

"THIS IS THE FIRST OF THE MONTHLY AWARDS
FOR VALOR WHICH THE EXPRESS INTENDS TO
MAKE; IN ORDER TO ENCOURAGE THESE QUALITIES
OF MANLINESS AND HEROISM TOO OFTEN NEGLECTED
IN THIS COMMERCIAL AGE - - -"

He goes on talking.

140

CLOSE SHOT OF HENRY AND MARY -
At the table. Henry is following every word of the speaker and unconsciously nodding approval of Falk's sentiments.

141

CLOSEUP HENRY -
Carried away by his enthusiasm, he starts to applaud vigorously.

142

SHOT OF THE CROWD -
Everybody turns to see who the lone applauder is.

143

CLOSEUP OF HENRY -
He realizes he has blundered and is greatly embarrassed.

144

SHOT OF CROWD -
People are smiling amusedly at Henry's blunder.

145

CLOSE SHOT OF HIGGINS IN GROUP -
With a sneering smile, he makes some whispered comment to his fellow managers regarding Henry's conduct.

146

CLOSE SHOT HENRY AND MARY -
Henry feels that he has made a fool of himself and incidentally embarrassed Mary - but her manner toward him is entirely gracious and puts him at ease.

147

CLOSE SHOT OF FALK -
He is finishing his remarks, saying:

TITLE 37

"- - - AND IT GIVES ME GREAT PLEASURE
TO BESTOW THIS; THE FIRST MEDAL, ON A MAN
WHOSE FEARLESS COURAGE IN THE FACE OF ALMOST
CERTAIN DEATH RICHLY ENTITLES HIM TO THE
PROUD NAME OF HERO!"

He turns to the greatly embarrassed young fireman at
the table beside him, and has to almost force the un-
willing hero to his feet. Then he turns to the crowd
and announces:

TITLE 38

"LADIES, AND GENTLEMEN - TIM RILEY!"

Falk makes a gesture of introduction.

148

SHOT OF THE CROWD -
It breaks into wild applause.

149

CLOSEUP TIM RILEY -
The hero who faced death in the flames, looks as if
he wanted to turn and run. He is in a panic of em-
barrassment. Falk's hand comes into the scene and pins
medal on Riley, still further increasing the latter's
stage-fright.

150

SEMI CLOSEUP HENRY AND MARY -
Henry is applauding wildly- greatly excited. He starts
to get up and make a dash to reach the hero and shake his
hand - then remembers Mary - grabs her by the hand -
and pulls her out of scene with him, exclaiming excitedly
that they must congratulate the hero. Mary is a little
amused at Henry's enthusiasm, but submits smilingly.

151

MEDIUM SHOT -
The more important persons are shaking hands with Riley.
Henry forces his way through the crowd, up to Riley,
taking Mary along with him. He reaches Riley and starts
to shake his hand vigorously.

152

CLOSE SHOT HENRY AND RILEY -
Henry is shaking Riley's hand vigorously and congratulating him admiringly. In his enthusiasm, he forgets there are others also waiting to shake the hero's hand. Those about him get sore, nudge him none too gently, and tell him to get through. Henry, embarrassed at having monopolized Riley, apologizes, then slips Mary in as the next to shake Riley's hand. Then with Mary, he exits.

153

CLOSE SHOT -
At the edge of the crowd that is pressing about Riley, Henry pauses, glances back toward Riley and exclaims eagerly:

TITLE 39

"GEE - IT'S GREAT TO BE A HERO!"

The light of hero-worship is in Henry's face as he says this. Mary smiles at his fervor. People bump into Henry to get by; and Henry, finally realizing he is blocking traffic, starts to exit with Mary, still half glancing back toward Riley, while Mary, without Henry's being conscious of it, guides him so that he will not be running into people.

FADE OUT -

TITLE 40

GETTING OVER THAT HENRY'S SALARY WAS
PROVING INSUFFICIENT TO MAKE ENDS MEET.

154

FADE IN *
INT. MAIN OFFICE EXPRESS - SEMI CLOSEUP HENRY AT DESK-
He is worriedly studying a notice from the Life Insurance Co. that his premium will soon be due.

INSERT-

Notice from Life Insurance Co. that
premium will be due in thirty days,
and that if not paid by that time the
policy will become void.

155

CLOSEUP HENRY -
As he reads the notice his face becomes very serious

INSERT -

And if not paid by that date the
policy will become null and void.

At the thought that he might not be able to meet
the premium payment and that if anything happened to him
Mary and the kiddies would have nothing, Henry is seized
with a sudden sickening fear.

156

INT. FALK'S OFFICE - MED. SHOT -
Falk is talking to Higgins straight from the shoulder -
he says -

TITLE 40

"YOUR DEPARTMENT IS LOSING MONEY -
IT'S UP TO YOU TO MAKE IT SHOW A PROFIT."

157

CLOSE SHOT - FALK AND HIGGINS -
Falk is not mincing words. Higgins is secretly fearful
of his job, but puts on an outward air of confidence to
deceive Falk. Falk continues:

TITLE 41

"IN THE MEANTIME I EXPECT YOU TO CUT
YOUR DEPARTMENT'S EXPENSES IN EVERY WAY
POSSIBLE."

Higgins assures Falk that he will take the situation in
hand and exits.

158

INT. MAIN OFFICE * MED.SHOT. HENRY AT DESK.
He is wavering about some decision - his glance wanders
toward Higgins's door -

INSERT -

HIGGINS' OFFICE DOOR - showing
"Walter Higgins, Manager."

159

CLOSEUP HENRY -
He is trying to brace his courage to ask Higgins for a
much needed raise - he decides to try and gets up and
exits, none too confidently - then his courage fails him
and he sinks back into his chair -

160

INT. HIGGINS' OFFICE - SEMI CLOSEUP HIGGINS -
He is in a disagreeable mood as he figures on a piece
of paper how he can cut down on the expense of the dept.

INSERT -

OF PAD- Across the top is written and
underlined - Cuts in department's expenses.

The pencil is poised over the paper but nothing has
been written yet -
Higgins' glance strays off toward Mary-

161

161

INT. HIGGINS' OFFICE - FLASH -
Of Mary at her work.

162

SEMI CLOSE UP OF HIGGINS -
He gets an idea and with a mean little smile of satisfaction, writes something on the pad -

INSERT-

PAD - Under the line of Cuts in Department's
expense, pencil writes quickly - FIRE
BOOGS.

Higgins regards the notation with a mean satisfaction.

163

OUTSIDE HIGGINS' OFFICE DOOR - MED. SHOT -
Henry enters - hesitates a moment as if afraid to
knock and then finally knocks timidly -

164

INT. HIGGINS' OFFICE - SEMI CLOSEUP OF HIGGINS -
He is in a disagreeable mood - he bawls out crossly-
"Come in".

164-A

INT. HIGGINS' OFFICE - MED. SHOT -
Henry, not much encouraged at Higgins' gruff tones,
crosses to him.

164-B

CLOSE SHOT HENRY AND HIGGINS -
Henry masters his nerve and blurts out;

TITLE 41-A

"I'D LIKE A RAISE IN SALARY."

165

CLOSEUP HIGGINS -
He looks at Henry a little sarcastically, and condescend-
ingly and remarks:

TITLE 42

"ANYTHING ELSE YOU'D LIKE?"

166

CLOSEUP HENRY -
He realizes Higgins is razzing him - takes it good-naturedly, then very earnestly repeats his request for a raise, saying that he needs it very badly.

167

CLOSE SHOT HENRY AND HIGGINS -
Higgins cuts Henry short by saying harshly -

TITLE 43

"WITH THE SHAKE-UP THAT'S COMING,
YOU'LL BE LUCKY IF YOU DON'T LOSE
YOUR JOB."

168

CLOSEUP OF HENRY -
Panic stricken at Higgins' words.

169

CLOSEUP MARY -
Greatly worried on Henry's account.

170

CLOSE SHOT HIGGINS AND HENRY -
"Why - what's the matter?" Henry asks in a panic -
Higgins replies.

TITLE 44

"THE BOSS SAYS YOU FELLOWS ARE A
LOT OF DUMB BELLS, WHO DON'T AVERAGE
ONE IDEA A YEAR."

171

CLOSEUP HENRY -
He feels his job slipping away from him, then sees a sudden ray of hope and exclaims eagerly -

TITLE 45

"WHAT IF I BRING IN SOME IDEAS? WOULD
YOU CONSIDER THEM?"

Henry
Higgins looks at Higgins with eager interest.

172

CLOSEUP HIGGINS -
He eyes Henry patronizingly. Then he remembers the Valor Award (Henry's idea) and figures that hen may be able to steal the credit from Henry for something else. He affects a casual condescending manner, as he replies:

(continued)

172 cont'd

TITLE 46

"I'M ALWAYS WILLING TO CONSIDER
IDEAS - FROM ANY SOURCE."

There is a veiled slur in Higgins' last words.

173

CLOSE SHOT HENRY AND HIGGINS -
Henry is overjoyed, and thanks Higgins earnestly
shaking his hand with a force that annoys Higgins.
Henry declares that he will bring in some IDEAS.

174

MEDIUM SHOT -
With this thought on his mind, Henry hurries toward the
door, exchanging a little smile with Mary on his way.
He exits. Higgins calls Mary to take dictation - she
crosses to him.

175

CLOSE SHOT HIGGINS AND MARY -
Mary sits down by Higgins' desk prepared to take the
dictation. He picks up some letters that he intends
answering and studies a moment at what he is going
to say. Mary's eyes stray to his desk, and she sees -

INSERT -

OF PAD - on which is written "Fire Boggs".

176

CLOSEUP MARY -
Greatly disturbed as she realizes that this would be a
tragedy for Henry. She hesitates, then with sudden
impulse, turns to Higgins, and says:

TITLE 47

"PLEASE DON'T DISCHARGE MR.
BOGGS - - -"

177

CLOSEUP OF HIGGINS -
He looks up in surprise.

178

CLOSE SHOT OF HIGGINS AND MARY -
Mary is a little frightened at her boldness, but for
Henry's sake she takes courage and adds earnestly:

(continued)

178 cont'd.

TITLE 48

"SINCE HIS BROTHER'S DEATH, HE HAS
BEEN SUPPORTING THE WIDOW AND LITTLE ONES."

179

CLOSEUP OF HIGGINS-
He pretends sympathy, nods, then smiles at Mary admir-
ingly and says:

TITLE 49

"SUPPOSE WE TALK IT OVER - AT LUNCHEON."

Higgins finishes title, and let's his hand rest on
Mary's.

180

CLOSEUP OF MARY -
She glances down with suppressed aversion at Higgins'
hand which is patting hers'. She sees thru Higgins'
scheme, dislikes him all the more for it, but for
Henry's sake pretends to be pleased and says, "Thank you -
all right."

181

CLOSE SHOT - HIGGINS AND MARY -
He is pleased at the success of his framing. He looks
at his watch, says, "It's time for lunch, now." They both
rise to leave.

182

MAIN OFFICE - SEMI CLOSEUP HENRY -
He has brought his lunch, and is munching a sandwich held
in one hand, and thinking hard as he figures with the
other. He scarcely knows what he is eating, so absorbed
is he in his work. He finishes the sandwich, and
without taking his eyes off his work reaches for what
he thinks is a pickle.

INSERT -

Two small pickles on waxed paper on desk,
and an eraser, as nearly the same shape of
the pickle as possible, lying near the pickles.
Henry's hand comes in picks up eraser.

Henry puts the eraser absent mindedly in his mouth, bites
on it, discovers his mistake. He throws it down and
picks up the real pickle and starts to eat it.

183

OUTSIDE DOOR OF HIGGINS' OFFICE - MED. SHOT .

The door opens and Higgins and Mary, ready to go to lunch appear in the opening. Higgins is very attentive.

184

SEMI CLOSEUP OF HENRY -

He catches sight of Mary and Higgins.

185

MAIN OFFICE - MED. SHOT HIGGINS AND MARY -

Higgins is making himself as agreeable as possible. For policy's sake Mary is doing her best to be nice to him. (Make Higgins' attentions to Mary strong enough to worry Henry greatly).

186

SEMI CLOSEUP HENRY -

As he figures that Higgins is going to win Mary, he feels greatly depressed. The sandwich which he was about to eat drops in his limp hand to the desk - his appetite is gone completely. He looks after Higgins and Mary gloomily.

FADE OUT -

TITLE 49-A - GETTING OVER TIME LAPSE AND EXPLAINING THAT HENRY'S FAMILY EXPENSES HAVE BEEN OUT GROWING HIS INCOME.

187

FADE IN -

INSERT -

Statement from grocery store showing amount past due of \$21.85, under this is written "we cannot allow you any further credit until the above account has been paid."

DISSOLVE TO -

187

INT. SMALL GROCERY STORE - FULL VIEW - NIGHT.

SEMI CLOSEUP - Henry reading statement - he is worried - unconsciously counts the money in his vest pocket - just a little change, and wonders what he can do to meet the situation.

188

A FULLER VIEW -

Beside Henry, several other evening customers are waiting their turn. The crabbed old proprietor, who has no clerk, is weighing out coffee to a customer.

189

CLOSEUP GROCER.

He is crabbed, miserly individual. He takes a very little coffee out of the scoop (on the scale) lest he give a penny's worth over weight.

190

MEDIUM SHOT -

The customer standing near Henry, a housewife evidently in a great hurry, is getting fidgety. For the want of somebody else to voice her mind to, she turns to Henry and declares indignantly:

TITLE 50

"IT'S A SHAME THAT HE DOESN'T KEEP A
CLERK EVENINGS TO WAIT ON HIS CUSTOMERS!"

191

CLOSEUP HENRY -

He agrees with her as a matter of politeness; then comes a sudden idea, perhaps he can get to do this work evenings and thus add a little sorely needed income. He turns to the complaining patron pleasantly.

192

CLOSE SHOT HENRY AND THE WOMAN CUSTOMER -

Henry says pleasantly:

TITLE 51

"PERHAPS I CAN WAIT ON YOU - - WHAT
DO YOU WISH?"

The woman looks at Henry a little dubiously, then replies:

TITLE 52

"A PACKAGE OF SALERATUS."

193

CLOSEUP OF HENRY -

Utterly puzzled as to what this is, he nevertheless pretends that he knows and starts to go behind the counter.

194

MEDIUM SHOT -

Henry goes behind the counter to wait on the woman. He looks over the goods in the shelves, in search of the desired item.

195

CLOSEUP CUSTOMER -
She points impatiently to top of shelving.

196

CLOSEUP OF HENRY -
He tilts his head way back to scan the top of the shelving.

197

PAN UP SHELVING TO TOP -
Show portion of shelving containing various packages of kitchen necessities, including several of cooking soda.

198

SEMI CLOSEUP HENRY -
He realizes he will have to climb up the shelving, and starts to do so.

199

MEDIUM SHOT -

Henry starts up shelving, after the manner of a "human fly" going up the side of a building. The customers watch interestedly - the grocer too busy to notice Henry yet.

200. SEMI CLOSEUP HENRY ON SHELVING

Holding on like a human fly. He almost loses his hold.
It looks as if he is going to fall.

201. FLASH OF CUSTOMERS

They gasp at Henry's threatened fall.

202. SEMI CLOSEUP HENRY ON SHELVING

He recovers his grip by a narrow margin.

203. FLASH OF CUSTOMERS.

They relax with relief.

204. SEMI CLOSEUP HENRY AT TOP OF SHELVING.

He hangs on precariously with one hand; with the other
he picks up a package from the shelf, displays it to
customer below, asking, "Is this the kind you want?"

205. SEMI CLOSEUP CUSTOMER (FROM HENRY'S ANGLE)

She shakes her head - "I said - saleratus!" she says
emphatically.

206. SEMI CLOSEUP HENRY AT TOP OF SHELVING

He puts back package . (hanging on with one hand) . reaches
for another package, still harder to get without losing his
hold, shows it to customer below, asks, "IS this it?"

207. SEMI CLOSEUP CUSTOMER (FROM HENRY'S ANGLE)

The customer shakes her head - and says even more emphatically - "I said saleratus!"

208. SEMI CLOSEUP HENRY ON SHELVING

He puts back the package, sees that the one she wants is so high up that to get it will be very dangerous, then makes the try, almost falls, juggles the package, almost drops it, and while juggling it, asks the customer below, "Is this it?"

209. SEMI C. U. CUSTOMER (FROM HENRY'S ANGLE)

She nods in affirmative, says, "I'll take three."

210. SEMI CLOSEUP HENRY ON SHELVING

He gives a huge sigh of relief, and starts to climb down, - the problem of holding the three cans being a touch one.

211. SEMI CLOSEUP OF GROCER

He looks off and sees -

212. MED. SHOT AT SHELVING

Henry climbs to floor with packages.

213. SEMI CLOSEUP GROCER.

He is puzzled; also a little suspicious; watches Henry to see that the latter doesn't keep the money from the sale.

214. MED. SHOT HENRY AND CUSTOMER

The customer buys three cans of corn. Henry tries to wrap the three cans with the "Saleratus" - but they won't stay together. He tries them every way, determined to make good. The grocer enters, starts to wrap the cans, etc. Henry watches him attentively.

215. CLOSEUP HENRY

He watches grocer attentively, mentally going through the wrapping process himself.

216. SEMI CLOSEUP GROCER AND HENRY

The grocer hands the package to the customer and takes the money for it. The customer exits. Henry, with a desperate impulse turns to the grocer and asks,

TITLE 53. "DON'T YOU THINK YOU COULD USE A GOOD
MAN LIKE ME TO HELP YOU EVENINGS?"

217. CLOSEUP GROCER

The same thought is in his own mind. He looks at Henry keenly, sizing him up, with rude appraisal.

218. CLOSEUP OF HENRY

Eager to be given the job.

219. CLOSE SHOT HENRY AND GROCER.

The grocer studies a moment, his face shrew and calculating, then he says,

TITLE 54. "YOU CAN WORK OUT WHAT YOU OWE - AND
AFTER THAT I'LL PAY YOU SIX DOLLARS A WEEK."

Henry eagerly accepts the offer and the grocer is pleased at having secured him so cheap. The grocer opens a drawer, takes out a grocer's apron and hands it to Henry. It was intended to fit the grocer - a much smaller man than Henry - and it is several sizes too small for him. Henry looks rather ridiculous in it, but is too pleased over getting the job to notice any minor drawbacks like this.

FADE OUT

TITLE 55.

AT THE NEIGHBORING DRUG STORE,
HENRY WAS ALSO A FREQUENT CUSTOMER.

FADE IN

220. INT. DRUG STORE - NIGHT - (This is a small, rather old-fashioned drug store.)

Henry, worried at an illness in the family, enters the store which seems totally deserted. He comes to f. g. and looks about for the proprietor.

221. INT. PRESCRIPTION BOOTH - SEMI CLOSE UP DRUGGIST

at desk. The druggist is seated, working on his books. He is an elderly, irritable party, who evidently dislikes book-keeping work. He punctuates his figuring with frequent exclamations of annoyance, as he makes an error in his work.

222. INT. DRUG STORE - SEMI CLOSE UP HENRY

He is slightly exasperated that the druggist does not come to wait on him. His impatience grows, then he exits toward the prescription booth.

223. INT. DRUG STORE - PRESCRIPTION BOOTH - MED. SHOT

Henry enters. The druggist is running a column of figures. He looks up, recognizes and nods to Henry, (getting over that he knows him,) finishes his figuring, then throws down his pencil disgustedly, as he exclaims:

TITLE 56.

"THAT'S THE THIRD TIME I'VE ADDED UP
THIS DARN BILL - AND EVERY TIME THE
AMOUNT'S DIFFERENT!"

He finishes title, crosses to Henry, and asks him what he wants.

224. CLOSE SHOT HENRY AND DRUGGIST

Henry worriedly talks to the druggist.

TITLE 57. " I WANT SOMETHING THAT'S GOOD FOR GRIPPE -
MY SISTER-IN-LAW'S SICK."

BACK: The druggist says, "All right" and exits with Henry.

225. INT. DRUG STORE - MED. SHOT

Henry and the druggist enter. The druggist goes behind the counter, gets the grippe remedy and returns to Henry, with it.

226. CLOSE SHOT HENRY AND DRUGGIST

The druggist asks Henry if there is anything else. Henry says, "No", and pays the druggist in small change which he fishes out of his pocket, meanwhile waiting for the druggist to finish wrapping the medicine so he can hit him for the book-keeping job.

227. CLOSEUP OF HENRY

He takes his courage in both hands and says to the druggist:

TITLE 58. "MR. STEVENS, HOW WOULD YOU LIKE TO
HAVE SOMEONE KEEP YOUR BOOKS?"

Henry finishes the title with eager hopefulness under his timid manner.

228.

SEMI CLOSEUP HENRY AND DRUGGIST

The druggist looks at Henry, points at him and asks. "You mean you'd like the job?" Henry, to make the case as strong as possible, addresses earnestly.

TITLE 59.

"I COULD DO THE WORK AT HOME, EVENINGS.
I'M VERY FOND OF BOOK-KEEPING."

Henry makes this rather remarkable statement, thinking to make his case as strong as possible. The druggist looks at him, wondering how anybody could be fond of that which to him is a pest. Then he dickers with Henry a moment about the price, and when Henry accepts his offer without argument, he exits, saying that he will bring Henry the books. Henry, delighted at this prospective added income, waits for Stevens to return with the books. The druggist does so, a moment later. Henry takes the books, thanks the druggist as if he had received a Christmas present, and exits. The druggist looks after him, wondering how any man could be pleased at the prospect of a lot of book-keeping "grief".

FADE OUT.

229. FADE IN
 INT. BOGGS' LIVING ROOM - NIGHT

Henry enters carrying the drug store books. He comes up to the table, puts them down a little wearily, then exits to take the medicine to Emmy. (Rags is asleep on the floor, and looks up as Henry enters.)

230. INT. BEDROOM - FULL VIEW

In the f. g. the two children are sleeping in two adjoining beds, while Emmy's bed is in the b. g. Henry crosses to it. (A night lamp is burning.)

231. CLOSE SHOT AT EMMY'S BED.

Emmy is in bed, ill. Henry, with cheery manner, asks her how she is feeling, and administers the grippe remedy. Then with a few cheering words to Emmy, he exits -

232. INT. BOGGS' LIVING ROOM - MED. SHOT

Henry enters from bedroom, crosses to table -

233. CLOSER SHOT AT TABLE -

Henry sits down at the table and starts to work pasting the drug store ledger. He is tired, but keeps doggedly at his work. Rags comes over and lies down near him.

234. INT. BEDROOM - CLOSEUP OF LITTLE TOMMY BOGGS -

He is in bed asleep, but tossing restlessly - he awakens from his nightmare and lets out a yell of terror.

235. INT. BEDROOM - CLOSEUP

mother in bed - Flash - she awakens with a start, and starts to get out of bed -

236. INT. LIVING ROOM - SEMI CLOSEUP HENRY

He gives a funny jump of startled alarm -

237. INT. LIVING ROOM CLOSEUP

of Rags . Startled out of sleep he begins to bark loudly.

238. INT. BEDROOM - MED. SHOT

Emmy, who has thrown a robe about her, is at Tommy's bedside trying to comfort the child, who is crying with pain -

239. INT. BEDROOM - FULLER SHOT

Henry, with an expression of alarm, comes rushing into the room with Rags at his heels - he comes up to the bed.

240 CLOSE SHOT OF GROUP AT BED -

Mother is trying to quiet the child - Henry is greatly worried. Rags puts his paws up on the bed and takes a great interest in the affair. Emmy tells Henry to get the castor oil - Henry exits to get it. Tommy is very miserable. His mother does her best to comfort him - after a moment or so, Henry enters hurriedly with the castor oil.

241. CLOSE SHOT OF HENRY AND TOMMY -

Henry smiles at Tommy, deceitfully, and says, as he indicates the castor oil, "Tommy's going to take some nice medicine, to make him well - isn't he?"

242. CLOSEUP OF TOMMY -

He looks at the castor oil -

INSERT: Bottle of castor oil -

Tommy makes a face, and shakes his head in vigorous negative -

243. CLOSE SHOT OF HENRY AND TOMMY -

Henry again smiles deceptively, and exclaims:

TITLE 60. "THIS IS NICE MEDICINE - UNCLE HENRY
LIKES IT!"

244. CLOSEUP TOMMY -

With infantile shrewdness, he says -

TITLE 61. "LET'S SEE UNCLE HENRY TAKE IT."

245. CLOSEUP HENRY -

He shrinks from the ordeal but realizes that he must make good in order to persuade Tommy to take the oil. He makes a bluff at taking the oil, trying to do a little sleight of hand to deceive Tommy.

246. CLOSE SHOT HENRY AND TOMMY -

Tommy detects the attempted fraud, and Henry realizes that he will actually have to take the oil to make good.

247. CLOSEUP HENRY -

Trying to force a smile to hide the grimace that the thought of the oil causes, he gulps down the awful dose. Then he smiles a sickly smile to prove to Tommy that it tastes great -

248. CLOSE SHOT HENRY AND TOMMY -

Tommy is convinced and manfully puts his lips forward to take the medicine that Henry holds for him. It is an awful dose, but Tommy likes his Uncle Henry so well that he doesn't want to show weakness where Uncle Henry didn't show any. He makes a funny effort to keep from making a terrible face, but is not very successful.

249. CLOSEUP OF RAGS -

He sees the terrible face Tommy is making -

250. CLOSEUP OF TOMMY -

Making a face as he gets the full taste of the oil -

251. SEMI CLOSEUP OF RAGS -

The sight is too much for him. He turns and runs out of scene.

FADE OUT

TITLE 62.

**TO THE EFFECT THAT THE HAUNTING FEAR OF LOSING
HIS JOB SPURRED HENRY TO SUPREME EFFORT -**

**252. FADE IN
INT. MAIN OFFICE - AT HIGGINS' OFFICE DOOR - SEMI CLOSEUP.**

**Henry, with an eager, hopeful look in his face, knocks
on the door and opens it.**

**253 CLOSEUP OF HENRY - REVERSE ANGLE -
Henry stops as he sees -**

254. INT. HIGGINS' OFFICE - CLOSE SHOT - HIGGINS AND MARY -

**Higgins has one of Mary's hands in his, and is talking
to her earnestly. Mary is enduring his attention even
though it is highly distasteful, they both hear Henry.
Higgins hastily removes his hand from Mary's and tries
to assume an unconcerned manner. Mary is obviously confus-
ed.**

255. SEMI CLOSEUP OF HENRY - AT DOOR -

**He is both pained and embarrassed at what he sees. He
hesitates, then starts forward.**

256. INT. HIGGINS' OFFICE - MED. SHOT -

**Henry crosses toward Higgins, while Mary goes toward
her own office. They exchange a troubled glance.
(An underlying pathos in the situation that each loves
the other, but each misunderstands the other's attitude.)
Henry goes to Higgins; Mary exits to her office.**

257. CLOSE SHOT HENRY AND HIGGINS

Henry is secretly depressed at what he has seen, but tries to summon an appearance of enthusiasm. Higgins is cool and patronizing, as usual. Henry takes some typewritten papers out of his pocket and exclaims, excitedly:

TITLE 63.

"I'VE BROUGHT YOU A COUPLE OF IDEAS THAT I'VE WORKED OUT - TO INCREASE OUR AD BUSINESS."

258. CLOSEUP HIGGINS -

He received Henry's announcement with his usual apparent polite skepticism. He indicates to Henry to sit down -

259. CLOSE SHOT OF HENRY AND HIGGINS -

Henry sits down - refers to the typewritten sheets, and starts to explain his ideas to Higgins.

260. CLOSEUP OF HIGGINS

He pretends that he is not much interested, but is really listening closely and is secretly impressed.

261. CLOSEUP OF MARY -

Her eyes are apparently on her work, but she is listening with keen and admiring interest.

262. CLOSE SHOT HENRY AND HIGGINS -

Henry goes on talking, and says:

TITLE 64.

"THERE ARE TWO BIG REASONS WHY OUR AD BUSINESS HAS FALLEN OFF --- "

BACK: Henry continues:

TITLE 65.

"FIRSTLY, BECAUSE MANY OF OUR AGENCIES ARE POORLY LOCATED."

263. CLOSEUP OF HENRY -

Henry consults his memoranda and adds:

"For example, here's one located at -"
(Mention a couple of absurd locations.)

264. CLOSEUP OF HIGGINS -

Keenly interested, though pretending he is not at all impressed.

265. CLOSEUP OF MARY -

Interested and pleased that Henry has presented such a good idea. Then she happens to see the worn out soles of Henry's shoes.

INSERT.

Mary feels a surge of tender sympathy - for those worn-out shoes tell their own pathetic story.

266. CLOSE SHOT OF HENRY AND HIGGINS -

Henry says:

TITLE 66. "SECONDLY: MANY OF OUR ADS ARE WORDED SO CARELESSLY THAT THEY DON'T MAKE SENSE - JUST LOOK AT THESE - - -"

BACK: Henry hands two or three clippings to Higgins.

INSERTS Of two or three funny cuckoo classified ads.

Back: Henry winds up his talk by declaring:

TITLE 67. "THE REMEDY LIES, FIRSTLY IN WEEDING OUT DEAD LOCATIONS; AND SECONDLY, IN SEEING THAT ALL ADS ARE WORDED CLEARLY."

267. CLOSEUP OF HENRY -

He looks eagerly expectant as he asks Higgins: "What do you think of my ideas?"

268. CLOSEUP - HIGGINS

Deeply interested, but concealing it - he hears the door into Falk's office open, looks up quickly and sees -

269. CLOSE SHOT AT DOOR TO FALK'S OFFICE -

Falk has just entered -

270. CLOSEUP OF HIGGINS AND HENRY -

For Falk's benefit and in order to discredit Henry and protect himself, Higgins turns to Henry and says with the air of a very busy man -

TITLE 68. "I HAVEN'T TIME TO BOTHER WITH THINGS LIKE THAT."

271. CLOSEUP OF HENRY -

He can't understand Higgins' sudden change of tone and manner - he looks at him blankly. Bitterly disappointed that his ideas have not impressed Higgins.

272. CLOSEUP OF MARY -

Indignant at Higgins' attitude, and sensing the real reason for it -

273. MED. SHOT -

Henry, trying to conceal his bitter disappointment, gets up to leave - he starts to pick up his papers, but Higgins tells him to leave the papers, for him to look into if he finds time. Henry is a little cheered at this, and exits in a slightly brighter mood, from the office. (On his way out, he and Mary catch each other's glance and exchange a little troubled look.)

274. CLOSEUP HIGGINS -

He calls off to Falk that he will be with him right away.

275. SEMI CLOSEUP FALK

He answers, "All right", and exits into his office, closing the door.

276. SEMI CLOSEUP OF HIGGINS -

Craftily pleased, he picks up Henry's memoranda, and gets up and starts to exit to see Falk at once.

277. CLOSEUP OF MARY -

She is watching Higgins covertly, and senses what he is going to do. She has the impulse to do something rash - to prevent this piece of dishonesty even at the cost of her job. Then she decides that it would be useless and perhaps only result to Henry's detriment. Her glance wanders off toward the main office, and she sees -

278. INT. MAIN OFFICE - MED. SHOT

Henry is seated at his desk looking worried.

279. SEMI CLOSEUP OF MARY -

She feels a deep sympathy for Henry, and a deep contempt for Higgins.

280. INT. FALK'S OFFICE - CLOSE SHOT FALK AND HIGGINS.

Higgins is presenting Henry's ideas as his own, and Falk is listening with attentive interest. Higgins winds up his talk by repeating Henry's words:

TITLE 69. "THE REMEDY LIES, FIRSTLY, IN WEEDING OUT DEAD LOCATIONS; AND SECONDLY, IN SEEING THAT ALL ADS ARE WORDED CLEARLY."

281. CLOSEUP OF FALK -

Greatly pleased at what he considers this remarkable mental keenness on Higgins's part, he exclaims enthusiastically:

TITLE 70. "YOU ARE ABSOLUTELY RIGHT! I WANT TO CONGRATULATE YOU ON YOUR KEEN ANALYSIS OF THE SITUATION."

282. CLOSE SHOT OF HIGGINS AND FALK -

Falk congratulates Higgins, and the latter receives the boss's praise with pretended modesty. Falk tells Higgins:

TITLE 71. "IF YOUR NEXT WEEK'S PAY - CHECK SHOWS A TWENTY DOLLAR RAISE - DON'T THINK IT'S A MISTAKE OF THE CASHIER."

Falk smiles over his little joke. Higgins thanks him. Falk starts to chat with him pleasantly.

283. ~~INT. MAIN OFFICE - NIGHT~~ GETTING OVER THAT HENRY, AFTER WORKING ALL NIGHT TO MAKE THE REMAINING AMOUNT NECESSARY

He is seated at his desk - looking pretty glum - trying to be cheerful in the face of bitter disappointment - he glances at the clock on the wall -

INSERT: Of clock - showing the hour to be nearly 12 o'clock.

284. ~~INT. HENRY'S LIVING ROOM - NIGHT~~ FADE IN -

BACK: Henry takes an apple out of the desk, and starts to eat it slowly, in order to make it last. (A pot for Lucie and a cup are standing on the table.)

FADE OUT.

285. CLOSEUP OF HENRY -

He looks very tired, and haggard. His weary brain and body are being kept going only by sheer will power. A pile of ~~monthly~~ monthly bills that he has made out is beside him. His hand trembles with weakness as he writes. To force his strength to the final effort he picks up a slip of paper and looks at it -

INSERT: Slip of paper on which is written the following:
Premium due tomorrow \$116.45
Total cash on hand 106.45
Amount needed..... 10.00

BACK: Henry stares at the figures. He feels himself growing weak. Then comes the driving thought that he must finish the work.

INSERT: (Slip of paper -
(on which is written:

Amount needed \$10.00

BACK: Henry pulls himself together with a supreme effort, and forces himself to keep on with the work, though he can scarcely hold up his head, he is so ill and worn out.

FADE OUT -

NOTE : If desired to make the above episode stronger, have Henry see a VISION of Emmy and the children begging on the streets.

TITLE 72.

GETTING OVER THAT HENRY, AFTER WORKING ALL DAY AND ALL EVENING, STILL HAD TO WORK ALL NIGHT, TO EARN THE REMAINING AMOUNT NECESSARY TO PAY THE PREMIUM TOMORROW -

284.

FADE IN -
INT. HENRY'S LIVING ROOM - FULL VIEW - NIGHT

Henry is bent over the drugstore ledger figuring.
(A pot of coffee and a cup are standing beside him on the table.)

285.

CLOSEUP OF HENRY -

He looks very tired, and haggard. His weary brain and body are being kept going only by sheer will power. A pile of ~~many~~ monthly bills that he has made out is beside him. His hand trembles with weakness as he writes. To force his strength to the final effort he picks up a slip of paper and looks at it -

INSERT:

Slip of paper on which is written the following;
Premium due tomorrow\$116.45
Total cash on hand106.45
Amount needed..... 10.00

BACK: Henry stares at the figures. He feels himself growing weak. Then comes the driving thought that he must finish the work.

INSERT:

(Slip of paper -
(on which is written:

Amount needed \$10.00

BACK: Henry pulls himself together with a supreme effort, and forces himself to keep on with the work, though he can scarcely hold up his head, he is so ill and worn out.

FADE OUT -

NOTE : If desired to make the above episode stronger, have Henry see a VISION of Emmy and the children begging on the streets.

286. **FADE IN. STORE - MED. SHOT -**
INT. HENRY'S LIVING ROOM - LONG SHOT - DAWN
 The druggist is finishing sweeping out the store as Henry is still asleep with his head pillowed on the ledger - the pen, clutched in his fingers. The first rays of light strike across him from the window. The druggist follows a little wonderingly.
287. **CLOSEUP OF HENRY -**
294. **CLOSE SHOT AT CASH REGISTER -**
 He wakes with a start - wonders for a moment where he is. Then his eyes fall on the pile of finished statements and a look of almost unexpressible relief comes into his face. He starts to put the statements and the ledger in order.
- TITLE 73. "I WANT MY MONEY."**
288. **MED. SHOT -**
 The druggist looks at Henry in astonishment, unable to believe that he could have finished the job in this time. He picks up the monthly bills to assure himself that the work has actually been done; amazed, but confident, Henry gets to his feet wearily - reaches for his hat picks up the books and tiptoes toward the bedroom door -
289. **CLOSE SHOT AT BEDROOM - DOOR**
 Henry eyes the money hungrily as the druggist's hand opens the door. The door flies slightly ajar - he peeks in at the sleeping children -
290. **FLASH OF THE TWO KIDDIES ASLEEP**
 In their beds.
296. **MED. SHOT -**
 Henry exits - lurches a little weakly at the door. He steadies himself, and goes out the door. The druggist looks after him as though he doubted Henry's sanity.
291. **CLOSEUP OF HENRY AT DOOR -**
 His face takes on a look of the utmost tenderness. He turns to leave very quietly.
297. **EXT. DRUG STORE - MED. SHOT**
292. **MED. SHOT**
 Henry, with the money still unconsciously clutched in his hand, comes a little unsteadily toward camera. Henry, with a wan smile on his face tiptoes out of scene. (He is far weaker and nearer to a collapse than he realizes.)

FADE OUT.

293. **FADE IN**
INT. DRUG STORE - MED. SHOT -

The druggist is finishing sweeping out the store as Henry enters with the books. He looks ill and worn, and it is all he can do to keep going. Henry crosses to the counter near the cash register. The druggist follows a little wonderingly.

294. **CLOSE SHOT AT CASH REGISTER -**

Henry drops the books on the counter with a gesture of exhaustion, and with a strained, tense look on his face mutters half to the druggist and half to himself:

TITLE 73. "I WANT MY MONEY."

The druggist looks at Henry in astonishment, unable to believe that he could have finished the job in this time. He picks up the monthly bills to assure himself that the work has actually been done; amazed, but convinced, he takes the money out of the cash register and pays Henry.

295. **CLOSEUP HENRY -**

Henry eyes the money hungrily as the druggist's hand counts it into his. Then Henry's hand closes over the money tightly.

296. **MED. SHOT.**

Henry exits - lurches a little weakly at the door, steadies himself, and goes out the door. The druggist looks after him as though he doubted Henry's sanity.

297. **EXT. DRUG STORE - MED. SHOT**

Henry, with the money still unconsciously clutched in his hand, comes a little unsteadily toward camera.

FADE OUT.

298. FADE IN
EXT. STREET - AT CORNER - MED. SHOT

Henry rounds corner which brings him into a busy main thoroughfare - His strength is nearly used up, from the long walk from the drug store.

299. EXT. STREET - MED. SHOT

(This is the same street that Henry is on, but perhaps half a block away.) Mary, on her way to work, walks into the f. g. - stops suddenly as she sees -

300. EXT. STREET - L. S. FLASH -

Henry making his way along weakly - steadies himself against front of building.

301. EXT. STREET - SEMI CLOSEUP

of Mary. Deeply worried, she hesitates, then starts slowly forward keeping an anxious eye in Henry's direction -

302. EXT. STREET - MED. SHOT

Henry feels his strength suddenly fail him. He totters, catches hold of street light post to support himself.

303. SEMI CLOSEUP OF MARY -

She is filled with deepest anxiety as she realizes Henry is weak and ill.

304. EXT. STREET - FLASH

Of Henry supporting himself weakly against the lamp post -

305. EXT. STREET - SEMI CLOSEUP - MARY

She hesitates just a moment, then with decision starts forward.

306. SEMI CLOSEUP OF HENRY -

He tries to force his failing strength to carry him along - he glances off and something catches his eye -

307. EXT. STREET - FLASH OF SIGN ON FRONT OF BUILDING

Security Life Insurance Company -

308. SEMI CLOSEUP OF HENRY -

The sight of the sign - the objective of all his efforts - rouses Henry to make a supreme effort. His face sets with determination as he tries to imagine himself a hero in order to give himself strength to push on -

DISSOLVE TO -

309. EXT. DESERT - LONG SHOT -

Henry, dressed in legitimate manner for the desert country, is staggering through the sand almost dead with thirst and weakness. In each arm he carries one of Emmy's kiddies, while Emmy is holding to his shoulder to support herself and keep going.

3101 CLOSER SHOT - DESERT -

On Henry's face there is a look of desperate determination to reach the water-hole which is now only a short distance away, but Henry's strength is almost gone. He stops from sheer exhaustion.

311. CLOSEUP OF HENRY -

He looks off hungrily at the water-hole -

312. EXT. DESERT - WATERHOLE - LONG SHOT

Flash of desert water-hole.

313. SEMI CLOSEUP OF HENRY -

Spurred on at the thought of deliverance within sight, he forces himself forward/ It seems as though at every step he will sink fainting to the sand, but with desperate resolution he keeps going. (Trucking shot for this action.)

DISSOLVE TO -

314. EXT. ENTRANCE SECURITY LIFE INS. BLDG. - MED. SHOT

Henry lurches up to the entrance door and exits inside.

315. INT. LIFE INS. OFFICE - FULL VIEW -

Henry enters, and with a dazed but set expression, and a faltering step, crosses to the cashier's window.

16. MED. SHOT AT CASHIER'S WINDOW -

Henry totters up to the window and with his last ounce of strength reaches forward and places the money and the notice on the counter. His other hand clutches the side of the counter to support himself -

317 CLOSEUP OF HENRY

He stares at the money and the notice, breathing hard -

318. CLOSEUP OF CASHIER'S COUNTER -

The cashier's hand raises the receipting stamp and brings it down on the premium notice marking it PAID very plainly.

319. CLOSEUP OF HENRY -

He clutches the receipted notice, and a look of mingled triumph, and relief comes into his face. Then the reaction from his tremendous effort takes place and he sinks limply into the bench nearby. His nerves break suddenly and he starts to mutter deliriously -

320. INT. INS. OFFICE AT ENTRANCE DOOR - MED. SHOT

Mary enters - glances about an instant - sees -

321. INT. INS. OFFICE - MED. SHOT

Flash of Henry clutching the receipted insurance notice with a wild expression and muttering to himself.

322. SEMI CLOSEUP MARY

With a look of intense anxiety she hurries forward.

323. MED. SHOT - AT BENCH

Henry is becoming more violent now. The cashier enters and looks at Henry in alarm, then sees Mary approaching. Mary enters. For a moment she is too shocked and worried to know what to do. Several clerks crowd around.

324. CLOSEUP OF HENRY -

He is in delirium, he points off and mutters:

TITLE 74. "DON'T WORRY, EMMY - WE'LL PULL THROUGH
ALL RIGHT!"

He continues to mutter incoherently.

325. CLOSEUP OF MARY -

Tears come to her eyes as she realizes Henry's pitiful condition. Then she pulls herself together, and turns to the cashier -

326. CLOSE SHOT OF MARY AND CASHIER -

Mary takes charge of the situation and tells the cashier sharply:

TITLE 75. "GET A DOCTOR - QUICK!"

The cashier exits quickly to obey Mary's order. Mary turns to attend to Henry -

327. CLOSE SHOT MARY AND HENRY

Mary tries to quiet Henry. He stares at her without recognition, and keeps on muttering to himself, but less violently. She sits down beside Henry, and puts her hand over his and talks to him tenderly. Henry's strength suddenly leaves him, and his head falls limply on Mary's breast. She supports him in her arms, looking at him with a world of tenderness.

FADE OUT.

TITLE 76.

FOR DAYS HENRY HOVERED BETWEEN LIFE AND
DEATH . AND THEN - - -

FADE IN

328. INT. HENRY'S BEDROOM - FULL VIEW - DAY

The room has the appearance of a very cheeffer, perfectly app kept sick room - flowers in evidence - sunlight - etc. Emmy is standing beside the bed, where Henry is lying ill, regarding him with watchful, tender concern.

329. CLOSE SHOT HENRY AND EMMY

Emmy is watching Henry with alert, tender concern. Henry opens his eyes, sees Emmy, smiles feebly.

330. CLOSEUP OF HENRY.

Despite his extreme weakness he smiles up feebly at Emmy.

331. CLOSEUP OF EMMY.

With tears of happiness barely held in check she smiles back tenderly.

332. CLOSE SHOT HENRY AND EMMY

They both look off and see -

333. DOOR LEADING INTO HENRY'S BEDROOM - CLOSE SHOT

The two kiddies, tip-toeing very quietly, enter to peek at their beloved Uncle Henry. Rags is with them, and they caution her to be quiet.

334. CLOSE SHOT HENRY AND EMMY

Henry smiles at the kiddies' thoughtfulness. Emmy is about to tell them not to come in, but Henry stops her and calls out weakly to the children to come and see him.

335. A FULLER SHOT -

The kiddies, and Rags, cross to the bed, and are almost on the point of climbing into it, in their joy at seeing Uncle Henry again, but Emmy restrains them and makes them sit down and promise to be quiet. Henry's brain begins to clear now.

336. CLOSEUP OF HENRY -

As he begins to think more clearly, a sudden look of worry clouds his face and he asks Emmy anxiously.

TITLE 77. "EMMY, HOW LONG HAVE I BEEN SICK?"

He finishes the title with troubled face.

337. CLOSE SHOT EMMY AND HENRY

Emmy sees that Henry is worrying and she tries to make her manner cheery, as she replies, "Two weeks - but you mustn't worry about things."

338. CLOSEUP OF HENRY

His look of worry deepens, as he exclaims, half to Emmy, half to himself.

TITLE 78. "TWO WEEKS! I CAN'T AFFORD IT - I MUST GET BACK TO WORK!"

In his worry and excitement, he starts to rise from the pillow to get up - but he has no strength and falls back limply.

339. CLOSE SHOT HENRY AND EMMY

Emmy, greatly distressed, tries to calm and comfort Henry, and under her soothing words, he seems composed again. Then suddenly he points off and asks with renewed worry, "Who is that?" Emily looks off, and they both see-

340. INT. HENRY'S BEDROOM. MED. SHOT AT DOOR -

A uniformed nurse enters the room and starts to busy herself with her duties.

341. CLOSE SHOT HENRY AND EMMY -

Emmy tells him, "Why, that's your nurse." Henry, to whom the nurse means further expense, looks greatly worried and exclaims:

TITLE 79. "WE CAN'T AFFORD A NURSE - SEND HER AWAY."

Emmy looks at Henry tenderly, pats his hand and tells him reassuringly.

TITLE 80. "IT'S ALL RIGHT - SHE'S FROM THE "EXPRESS" WELFARE DEPARTMENT ---"

342. CLOSEUP OF HENRY

Relieved but also astonished, puzzled. Then a new worry seizes him, and he exclaims,

TITLE 81. "BUT EMMY - HOW HAVE YOU MANAGED - WITHOUT - WITHOUT MONEY?"

His face is the picture of anxiety as he asks this.

343. CLOSE SHOT EMMY AND HENRY -

Emmy smiles at Henry comfortingly and tells him,

TITLE 81. "YOUR WEEKLY PAY CHECK HAS FROM THE EXPRESS HAS BEEN COMING JUST THE SAME."

This is almost too much for Henry. How can such a thing be possible, he wonders. He is too weak to reason; so he gives up trying and only feels a deep sense of gratitude for this totally unexpected kindness from his employer. He lies back, quieter now, his mind easier - just wondering. Emmy exits on some errand.

344. EXT. HENRY'S COTTAGE - LONG SHOT

A big closed car drives up the curb and Falk and Mary get out. They exit toward cottage. (Mary carries a wrapped book.)

345. EXT. DOOR TO HENRY'S COTTAGE.

Falk and Mary enter. Mary rings doorbell.

346. INT. HENRY'S BEDROOM - MED. SHOT

Emmy is entering with water bottle for Henry. She hears doorbell ring, drops water bottle on chair, tells children to leave room, and exits to answer bell.

347. INT. BOGGS' HALLWAY - MED. SHOT AT DOOR

Emmy enters to door, opens it, and admits Falk and Mary.

348. CLOSE SHOT OF GROUP -

Mary and Falk greet Emmy, and with a very anxious manner asks about Henry's condition. Emmy, happy at being able to tell them good news, announces that for the first time, Henry is able to talk. Both Falk and Mary are greatly pleased to hear this and exit after Emmy to go to bedroom.

349. INT. HENRY'S BEDROOM - FULL VIEW

The nurse is giving Henry medicine as Emmy, Falk and Mary enter. Falk exchanges a word with the nurse, then with Mary crosses to Henry's bedside, Emmy remaining somewhat behind.

350. CLOSE SHOT MARY, HENRY AND FALK

Falk smiles at Henry with cordial friendliness and greets him cheerily. Mary gives him a tender little smile that has anotherly, rather than a sentimental flavor. Henry smiles at his two good friends with brightening spirits.

351. CLOSE SHOT HENRY AND FALKS -

Henry looks at Falk with simple gratitude and says.

TITLE 83. "MR. FALK, YOU'VE BEEN VERY KIND - I'LL
PAY YOU BACK AS SOON AS I CAN."

Falk is both touched and pleased at Henry's gratitude and his independence. He smiles and tells Henry to forget it. Henry is a little dazed that the big boss should make a special trip to see him - he can't understand it. Falk looks at his watch, tells Henry that he will see him again before long, wishes him hearty good-luck, and steps out to leave the field to Mary.

352. MEDIUM SHOT

Falk goes over to Emmy and starts to talk to her about Henry. This leaves Henry and Mary together.

353. CLOSE SHOT HENRY AND MARY -

They look at each other - Mary with sympathy, Henry with grateful appreciation. Henry still believes that their once-budding romance is over, and Mary thinks that Henry for some reason does not care for her as he once thought she might. For the sake of suspense, all the action between them should be handled with as little evidences of romance as possible. Each is still in love with the other, of course, but neither knows this is true of the other. Mary and Henry chat for a moment - a little embarrassedly and self consciously - then Mary gives Henry the wrapped book she has brought for him, saying,

TITLE 84 "IT LOOKS LIKE IT MIGHT BE INTERESTING -
I HOPE YOU'LL LIKE IT."

Henry replies that he is sure he will and thanks her; more touched by this evidence of her thought of him than he dares show. There is another awkward lull in the conversation, then Mary says,

TITLE 85. "I HOPE YOU'LL BE WELL ENOUGH TO ATTEND OUR
NEXT VALOR AWARD DINNER - IT'S JUST TWO WEEKS
FROM TODAY."

Henry feels something of his old hero-worship return at the mention of the Valor Award - and he replies that he will certainly be there if he is able to navigate. Mary bids him a friendly good-bye and gets up to exit.

354. FULL VIEW.

Mary joins Falk, and after final cordial goodbyes to Henry, they exit - Emmy accompanying them. Henry looks after them, deeply touched by all this kindness and good will.

355. SEMI CLOSEUP OF HENRY

He looks fondly at the book Mary has brought him, and sighs as if he thought she was lost to him. He calls off to the nurse, who enters to him. He asks her to take the wrapping off the book. She does so, and hands Henry the book - then quietly exits.

356. CLOSEUP OF HENRY

He opens the book.

INSERT: Book - showing a title and an illustration that fairly reek with he-man melodrama.

BACK: All the old fascination that heroic deeds held for Henry comes back. He is the same old Henry again - and weak, though he is, he starts to read with thrilled interest.

FADE OUT.

Note: Somewhere in this sequence work in comedy with hot water bottle.

TITLE 86.

THE NIGHT OF THE VALOR AWARD DINNER.

FADE IN

357.

INT. CAFE - SEMI CLOSEUP -

of Falk. He is standing at the head of the table, making a speech.

358.

INT. CAFE - MED. SHOT - AT MAIN TABLE -

This shot includes Falk, with Mary seated near him; the city officials, department managers, etc. Falk goes on speaking.

359.

FULL VIEW OF CROWD.

They are listening attentively.

360.

CLOSE SHOT OF EMMY AND HENRY -

They are seated at a small table at which there is also an empty chair. Henry is listening with great interest.

361.

CLOSEUP OF MARY -

At table. Her glance strays off toward Henry - she sees him, and smiles.

362.

CLOSEUP OF HENRY -

He smiles back at Mary, happy that she has smiled at him.

363. CLOSEUP FALK

He goes on with his speech:

TITLE 87. "HEROISM IS NOT ALWAYS SPECTACULAR.
SOMETIMES IT CONSISTS IN SILENT SELF
SACRIFICE - - - "

Falk continues:

TITLE 88. "IT IS TO SUCH A MAN THAT TONIGHT'S
MEDAL IS TO BE AWARDED - A MAN WHO
BELIEVED IN HEROISM AS THE NOBLEST
OF HUMAN QUALITIES, AND WHO HIMSELF
COULD BE A HERO IN THE HUMBLE TERMS
OF EVERYDAY LIFE - - - "

Falk continues:

TITLE 89. " - - - WHO COULD ENDANGER HIS VERY
LIFE IN THE MOST UNSPECTACULAR MANNER,
THAT A MOTHER AND HER LITTLE ONES MIGHT
NOT KNOW WANT - - - "

Falk continues, with deep emotion:

TITLE 90. " - - - AND BEYOND THAT NO MAN HATH
GREATER LOVE."

Falk finishes the title; stops, as his feelings
raise a lump in his throat.

364. CLOSEUP MARY -

She struggles to keep back her tears.

365. CLOSEUP EMMY

Like Mary, she is deeply moved and almost on the verge
of tears.

366. CLOSEUP OF HENRY -

To him, the man Falk has described is no hero at all.
Henry is greatly disappointed that such a person is going
to receive the medal.

367. CLOSEUP OF FALK -

He continues talking:

TITLE 91. "TO THE MAN WHO, WE KNOW NOW, CONCEIVED
THE IDEA OF THIS VALOR AWARD - TO THE
NEW MANAGER OF OUR CLASSIFIED AD DEPART-
MENT - I TAKE GREAT PLEASURE IN AWARDED
THE MEDAL FOR VALOR - - - "

Falk pauses, and glances off at Mary with a little smile.

368. CLOSEUP OF MARY

Flash of her from Falk's angle.

369. CLOSE SHOT OF FALK -

as he concludes:

TITLE 92. "IT IS FITTING THAT THE LOYAL FRIEND,
WHO BROUGHT THIS MODEST AND UNAPPRECI-
ATED HERO TO OUR NOTICE, AND ENABLED
US TO BESTOW CREDIT WHERE IT BELONGS,
SHOULD PRESENT THIS SMALL TOKEN OF OUR
ADMIRATION AND RESPECT."

370. FULLER VIEW

Falk finishes, turns to Mary and hands her the medal.
For a moment Mary is embarrassed, hesitates, then,
encouraged by Falk's smiles takes the medal from his
hand. Falks takes her arm, and they exit together.

371. INT CAFE - FLASH OF CROWD.

Applauding -

372. SEMI CLOSEUP OF HENRY -

He looks puzzled, wondering what it is all about, and
especially what Mary has to do with it.

4
373. RATHER FULL SHOT -

Mary followed by Falk, and amid general applause, comes smilingly, but a little timidly, down the aisle towards Henry -

374. MED. SHOT

Mary, with Falk, comes up to Henry's table and stops.

375. CLOSEUP OF HENRY -

He stares in utter amazement at Falk and Mary.

376. CLOSE SHOT OF HENRY, MARY AND FALK -

Falk helps the amazed Henry to his feet. Henry is dazed, doesn't yet know what it is all about.

377. FLASH - OF THE CROWD -

Applauding enthusiastically -

378. CLOSE SHOT OF HENRY AND MARY -

Mary - with tears of happiness in her eyes, and fingers that tremble a little - pins the medal on the amazed Henry.

379. FLASH OF CROWD. -

They break into a roar of applause.

380. CLOSEUP OF HENRY -

Dazed, he stares off at Falk.

381. CLOSE SHOT OF HENRY AND FALK -

Henry is staring at Falk - the latter smiles at his expression, and shakes his rather limp hand in hearty congratulation. Henry considers Falk's case hopeless - looks off at Mary.

382. CLOSE SHOT OF HENRY AND MARY.

Henry stares at Mary, hoping that she at least has not lost her mind. Mary smiles tenderly, puts out her hand. Henry hesitatingly extends a rather limp hand as if he were receiving congratulations under false pretensions. He is more dazed and helpless than ever. As a last hope he looks off at Emmy.

383. CLOSE SHOT HENRY AND EMMY -

With tears in her eyes, Emmy adds her own heartfelt congratulations. Henry is utterly at a loss how to put all these mistaken folk (as he thinks them) aright.

384. CLOSEUP OF HENRY

He turns and looks at the audience helplessly.

385. FLASH - OF THE AUDIENCE

They are applauding wildly -

386. CLOSEUP OF HENRY -

He turns to the audience and frantically gestures them to stop the applause as he protests vehemently.

TITLE 93. "YOU'RE ALL WRONG!
I'M NO HERO!"

Henry vehemently speaks the title.

387. FLASH - OF THE AUDIENCE

applauding, and paying not the slightest attention to Henry.

388. MED. SHOT - HENRY, FALK AND MARY -

As Henry stands there still protesting to the crowd whose shouts drown his words, the city officials, and others, begin to file up and shake Henry's hand in congratulation. To each one he starts to protest. Everybody is too happy and excited to pay the least attention to him, and his words fall on deaf ears.

FADE OUT -

NOTE: The character of the final scenes of this episode will depend on the nature of the TAG SEQUENCE - that is, on whether this is to be a DISSOLVE or otherwise.

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